WASHINGTON NATIONAL OPERA

WEST SIDE STORY

May 8–10, 2026
LYRIC BALTIMORE

May 14–15, 2026
THE MUSIC CENTER AT STRATHMORE

Pictured Above: Michelle Mariposa (Poly 2), Tiffany Choe (Poly 1), and Kresley Figueroa (River) in *Mud Girl*. Photo by Bronwen Sharp

AMERICAN OPERA INITIATIVE (AOI)

Talented composer-librettist teams will showcase three world premiere one-act operas (20 minutes each) with the Cafritz Young Artists among the casts.

Through this year's works, audiences will witness the impact of a natural phenomenon, unconventional marriage counseling, and a relationship with sentient mold.

FRIDAY, MAY 22
7:00 & 9:00 P.M. SOLD OUT

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WASHINGTON, DC

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WASHNATOPERA.ORG/AOI

LYRIC BALTIMORE
MAY 8–10, 2026

THE MUSIC CENTER AT STRATHMORE
MAY 14–15, 2026

WASHINGTON NATIONAL OPERA

Timothy O'Leary
General Director

Francesca Zambello
Artistic Director

Robert Spano
Music Director

PRESENTS

WEST SIDE STORY

CONCEPTION OF **Jerome Robbins**
BOOK BY **Arthur Laurents**
MUSIC BY **Leonard Bernstein**
LYRICS BY **Stephen Sondheim**

Entire Original Production Directed and Choreographed by JEROME ROBBINS
Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
By Arrangement with Roger L. Stevens

In English with projected English titles
This performance is approximately 140 minutes, plus one 25-minute intermission.

West Side Story is a co-production of Houston Grand Opera, The Glimmerglass Festival, and Lyric Opera of Chicago.

Projected titles design by Kelley Rourke originally for The Glimmerglass Festival

WNO's production of *West Side Story* is possible by a generous gift from David M. Rubenstein

Additional support for *West Side Story* is generously provided by Robert Nelson and Van Broughton Ramsey.

West Side Story is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

THANK YOU TO OUR SEASON SPONSORS

GENERAL DYNAMICS

Jacqueline Badger Mars

Dallas Morse Coors

Welcome Letter

Dear Friends,

Welcome to *West Side Story*, our final production of our 70th anniversary season. As you can imagine, your surprise about joining us in this new location is as great as ours. However, we are thrilled to be welcomed by our new friends at the Lyric Baltimore and Strathmore Music Center. We hope these relationships can endure.

Part of our philosophy is creating greater geographic diversity in everything that we do. As we look toward next season, we will welcome you in multiple venues with seven different offerings. It will be our pleasure and honor to produce them throughout the greater DMV area.

But for now, let us appreciate both of these beautiful venues — one historic and one more modern — each with a rich past of powerful performances.

Looking back on the season, we are proud of our fall offerings of *Aida*, *The Marriage of Figaro*, and *The Little Prince*, which so many families came to see. Then we moved to the Lisner Auditorium, where we began our great American triptych series with *Treemonisha* and *The Crucible* — with *Treemonisha* playing to sold-out houses and both productions earning rave reviews. And now, *West Side Story* concludes our trio of American works for this part of our season.

West Side Story is not only a perennial favorite but a work that continually poses questions about our world today. We hope that the resonance of these questions and these emotions stay with you as much as this memorable music and incredible choreography.

We look forward to welcoming you next season. In addition to our five main stage offerings, we will share a new Holiday Family Opera, an orchestral concert with our Marian Anderson winner alongside leading artists, and the return of the American Opera Initiative.

Thank you for journeying with us!

Timothy O'Leary
General Director and CEO of WNO

Francesca Zambello
Artistic Director of WNO

Cast & Creative Team

WEST SIDE STORY

May 8–10, 14 & 15, 2026

Conception by Jerome Robbins
Book by Arthur Laurents
Music by Leonard Bernstin
Lyrics by Stephen Sondheim

MARIA | **Shereen Pimentel***
TONY | **Ryan McCartan***
ANITA | **Amanda Castro***
RIFF | **Taylor Harley***
BERNARDO | **Yurel Echezarreta***

THE JETS*
ACTION | **David Prottas**
A-RAB / FIGHT CAPTAIN | **P. Tucker Worley**
BABY JOHN | **Arcadian Broad**
BIG DEAL | **Tristan McIntyre**
DIESEL | **Brendan Yeates**
SNOWBOY | **Peter Murphy**
GEE-TAR | **Matthew Liotine**
TIGER | **Ethan Zeph**
ANYBODYS | **Madison Hertel**
GRAZIELLA / DANCE CAPTAIN | **Emily Snouffer**
VELMA | **Cristyn Dang**
MINNIE | **Rachel Harris**
CLARICE | **Leah Suskind**

THE SHARKS*
CHINO | **Julio Catano-Yee**
PEPE | **Omar David Caraballo**
INDIO | **Thomas Ortiz**
LUIS | **Dan Follett**
ANXIOUS | **Waldemar Quiñones-Villanueva**
NIBBLES | **Edgar Cavazos**
ROSALIA | **Daniella Castoria**
FRANCISCA | **Rachel Josefina**
CONSUELO | **Maria Cristina Posada Slye**
TERESITA | **Jordyn Waldo**
ESTELLA | **Erin Gonzales**

DOC | **Wynn Harmon**
LT. SCHRANK | **Zachary Owen**
OFFICER KRUPKE | **Ahmad Kamal**
GLAD HAND | **Calvin Mccullough**
SWING | **Chadwick Balen***

* Washington National Opera debut; all Jets and Sharks cast are WNO debuts.

Cast & Creative Team

WASHINGTON NATIONAL OPERA ORCHESTRA

CONDUCTOR | **Marin Alsop** (**May 8, 9, 15**)
CONDUCTOR | **James Lowe** (**May 10, 14**)
DIRECTOR | **Francesca Zambello**
ASSOCIATE DIRECTOR | **Eric Sean Fogel**
CHOREOGRAPHER | **Joshua Bergasse***
ASSOCIATE CHOREOGRAPHER | **Kiira Schmidt Carper***
SCENIC DESIGNER | **Peter J. Davison**
COSTUME DESIGNER | **Jessica Jahn**
LIGHTING DESIGNER | **A.J. Guban**
ORIGINAL LIGHTING DESIGNER | **Mark McCullough**
SOUND DESIGNER | **Andrew Harper**
SURTITLES | **Isabel Martin**
INTIMACY / FIGHT COORDINATOR | **Sierra Young**
ASSISTANT CONDUCTORS | **Michael Baitzer, Ken Weiss, Joy Schreier**
DICTION COACH | **Ken Weiss**

* Washington National Opera debut

Musical Numbers

ACT I

PROLOGUE	Orchestra (danced by Jet and Sharks)
THE JET SONG	Riff and Jets
SOMETHING'S COMING	Tony
THE DANCE AT THE GYM	Orchestra (danced by full company)
TONIGHT (Balcony Scene)	Maria and Tony
AMERICA	Anita, Rosalia, and Shark Girls
COOL	Riff and Jets
ONE HAND, ONE HEART	Maria and Tony
TONIGHT QUINTET	Maria, Anita, Tony, Riff, Jets, and Sharks
THE RUMBLE	Orchestra (danced by Riff, Bernardo, Jets, and Sharks)

ACT II

I FEEL PRETTY	Maria, Rosalia, Francisca, and Consuelo
SOMEWHERE	Maria
GEE, OFFICER KRUPKE	Action and Jets
A BOY LIKE THAT/I HAVE A LOVE	Maria and Anita
FINALE	Company

Any video and/or audio recording of this production is strictly prohibited. Guests are welcome to photograph and record the curtain call and share on social media.

Background

By Jamie Bernstein

A DREAM OF A BETTER WORLD

I've been a fan of *West Side Story* ever since my dad composed the score back in the '50s, when I was a little girl. I was too little to understand a lot of the story, and I wasn't permitted to see the original Broadway production; the knife fights and scary gunshot at the end rendered it thoroughly inappropriate for a five-year-old. So I just listened to the record, over and over and over, until I knew every note. My siblings had the same experience of completely internalizing *West Side Story*. We never knew a world without that music; we joke that the work is our fourth sibling.

It can happen with a rich work of art that it will grow and unfold along with you over the course of your life. And so it was with me and *West Side Story*. The film came out when I was ten; I was finally old enough to see it — and I was so thoroughly smitten that I vowed I would see it ten times! That turned out to be a modest vow. By now, I've seen *West Side Story* more times and in more iterations than I can count — including several Broadway revivals; regional tours and productions all over the country; screenings with a live orchestra; and a magnificent new film version by Steven Spielberg in 2021. And there's more: a punk rock version; a one-woman version by Cher(!); and a memorable production at the La Scala opera house in Milan, Italy, where the blue jeans and fire escapes onstage made a fine contrast with the elegantly dressed audience in the gilded balconies.

But for me, the most vibrant productions of *West Side Story* are the high school shows. The kids are the right age, and they "get" it. Whatever is less than perfect in the performance is thrillingly compensated by the authenticity and passionate commitment of the players.

By now, pretty much everyone knows that *West Side Story* is a modern-day adaptation of Shakespeare's *Romeo & Juliet*. The Romeo character is Tony, who belongs to the Jets street gang, and Maria is the Puerto Rican Juliet, attached to the Sharks gang. Like the characters they're based on, Tony and Maria fall in love and suffer the consequences of the hate and prejudice in their respective worlds. And *that*, unfortunately, is a storyline that never seems to lose its urgency.

Here's a bit of background on how *West Side Story* came into the world. Director Jerome Robbins's original concept was not about Jets and Sharks at all; he first wanted the gangs to be Jews and Catholics, with everyone's strong feelings boiling over during the Easter and Passover holidays. But somehow the idea just wasn't clicking.

Then, book writer Arthur Laurents suggested making one street gang Puerto Rican, and suddenly everything came together. *Now* Lenny and Jerry knew exactly what to do! The Jets would move to the cool American sounds of bebop jazz, while the Sharks would dance to the restless, syncopated Latin rhythms

of the mambo. There it was: the Jets were cool; the Sharks were hot. Music, dancing, costumes — everything fell into place.

But just because a show is a hit doesn't mean any less agony went into its creation. In the summer of 1957, my father was feverishly finishing the score of *West Side Story* in time for the August opening in Washington D.C. To get little five-year-old me out of the stinking New York City heat, my mother took me down to South America to visit her family in Chile. While I played with my cousins, my parents kept in touch through the mail.

> July 19: "Darling: the work grinds on, relentlessly, and sleep is a rare blessing. It's going to be murder from here on in."

> July 23: "The show — ah yes. I am depressed with it. All the aspects of the score I like best — the big, poetic parts — get criticized as "operatic" — and there's a concerted move to chuck them. What's the use? I am tired and nervous... *This is the last show I do.*" [Not true, but that's another story.]

> July 28: "A RUN-THRU of Act One! Imagine — already! In a minute it will be August, and off to Washington — and people will be looking at *West Side Story* in public, and hearing my poor little marked-up score. All the things I love most in it are slowly being dropped — too operatic, too this and that. They're all so scared and commercial success means so much to them. To me too, I suppose — but I still insist it can be achieved with pride. I shall keep fighting."

First Run

West Side Story's first performances took place at Washington, D.C.'s National Theatre, August 12–September 7, 1957, in out-of-town tryouts prior to the Broadway premiere at the Winter Garden Theatre, September 26, 1957.

On August 1, my mother writes back from South America, using my father's family nickname *Lennuhtt:*

> "Don't give up the ship, Lennuhtt. Fight for what you think is right. What you wrote was important and beautiful. I can't bear it if they chuck it out — that is what gave the show its stature, its personality, its poetry, for heaven's sake! From way down here I PROTEST!! Promise me you'll make an effort to get enough sleep... Are you eating correctly or just pastrami sandwiches and coffee in cartons? Lennuhtt?"

My father writes back on August 3:

> "We ran through today for the first time, and the problems are many, varied, and overwhelming; but we've got a show there. And just possibly a great one. But the work is endless: I never sleep: everything gets rewritten every day: and that's my life for the moment. And imagine, we open two weeks from Monday."

> August 13: "Well look-a me. Back to the nation's capital and right on the verge. We open Monday. Everyone's coming, my dear, even Nixon and 35 admirals... I tell you this show may yet be worth all the agony. As you can see, I'm excited as hell."

A few days later, the reviews were in. The *New York Daily News* said the show opened "a new field in the American stage." After the New York opening the following month, the *Herald Tribune* said, "The radioactive fallout from *West Side Story* must still be descending on Broadway this morning." But my personal favorite, from the *Seattle Times*, offered this perceptive criticism: "Perhaps the love story is a little too reminiscent of *Romeo & Juliet*."

* * *

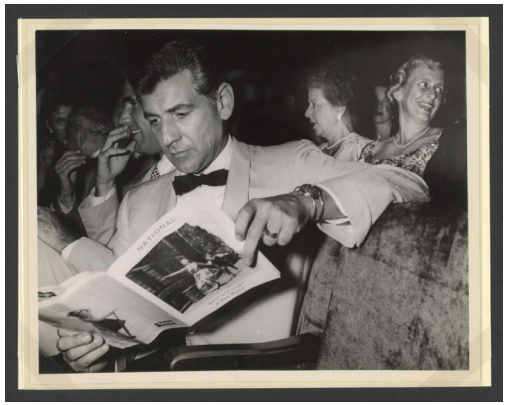
My father was continually drawn to the notion of *ambiguity* as a way to express the conundrums of the world, as well as the irresolvable tensions in his own personality.

Maybe the original contradiction in Bernstein's life can be found in his relationship with his creator: both the spiritual and the biological one. Leonard Bernstein was raised in the Boston area by his Ukrainian immigrant parents in a fairly traditional Eastern European Jewish environment. He went regularly to synagogue, had his bar mitzvah, and grew up in the intense atmosphere of his father Sam's devotion to the Talmudic scriptures. Sam Bernstein, who immigrated to the U.S. at age 17 to escape the pogroms, rose from pennilessness to eventually found and run his own thriving hair and beauty supply business in Boston. The cherry on top of his immigrant success story was going to be the passing along of the Samuel J. Bernstein Hair Company to his eldest son, Leonard, to run.

But you know? Leonard Bernstein didn't want to run the Samuel J. Bernstein Hair Company! No, Lenny wanted to be a musician, and Sam was appalled. After all, back in the old country, a musician was little more than a beggar with a beat-up fiddle who bummed from village to village, from wedding to bar mitzvah, barely keeping food in his belly and shoes on his feet. You call that a living?! Sam didn't schlep to the New World so his son could be a *klezmer!* The story goes that in his efforts to discourage his son's cockamamie idea, Sam refused to pay for the piano lessons. After Leonard Bernstein's legendary last-minute conducting debut in Carnegie Hall on November 14, 1943, some reporters confronted Sam with the story — to which Sam immortally replied, "Well how was I supposed to know he'd turn out to be Leonard Bernstein?"

So from his earliest conflicts with his father, Bernstein was already establishing a template for a lifetime of confronting authority. But the wrestling match was taking place in the spiritual realm as well. Over and over again, Bernstein turned to his father's beloved Hebrew biblical texts for both inspiration and disputation. These texts appear in so many of Bernstein's pieces that, taken together with the music, they comprise a document of the composer's lifelong running argument with God.

My father worked so hard to make the world a better place; he never gave up on the goals of brotherhood and world peace that he held so close to his heart. But he struggled with it: *was* the world coming to its senses? *Was* it in fact becoming a better place? He wasn't sure, and we can hear him wrestling, as a composer, with his own notions of faith, hope and despair in piece after piece. It's as if he were repeatedly shaking his fist at the heavens, demanding: If you're up there taking care of us, why is everything so terrible down here, and why are we all so terrible to each other?



Composer Leonard Bernstein at the opening of *West Side Story*, National Theatre in Washington, D.C., August, 1957

In *West Side Story*, Bernstein expresses these urgent questions by toggling back and forth between harmony and dissonance — using that permanently unsettled interval, the tritone, as the fulcrum. This is not some random clever musical gimmick; it's the key to the entire West Side Story score — a perfect marriage of form and meaning.

In the end, what I hear in my father's music is that he cannot and will not give up on the possibility of a better future for humanity. In fact, *he is dreaming that world for us through his notes.* His own creative impulse was his deepest expression of faith — and it's what makes his music so touching to everyone who hears it.

That dream of a better world is the final message Bernstein leaves us with in *West Side Story*. At the end of the show, Tony has been shot dead and Maria has vented her rage at both gangs: the equivalent of Mercutio's "a pox on both your houses" speech in *Romeo & Juliet.* The two gangs tentatively come together to help carry out the body. As they all exit, we hear the final notes of "Somewhere" — that anthem to the possibility of something better — but this time the final, hopeful C major chord is darkened by an F-sharp lurking in the bass fiddles and timpani, bringing back that dissonant tritone, the one we've been hearing all through the show. The C major chord swells with longing for a better world, but it's offset by that dark warning from below, that maybe what we long for so desperately is out of our reach.

Or is it? The composer invites us, the listeners, to decide.

— Jamie Bernstein is an author, narrator, director, broadcaster, and filmmaker. Her memoir, *Famous Father Girl,* chronicles growing up with composer-conductor Leonard Bernstein and actress Felicia Montealegre.

Director's Note

By Francesca Zambello

"Two households, both alike in dignity..." Thus begins Shakespeare's tale of *Romeo and Juliet*, in which we see "ancient grudge break to new mutiny." When Jerome Robbins first conceived a modern, musical version of the play, he imagined a rivalry between Catholic and Jewish communities on the Lower East Side; only later did he and his collaborators move the story uptown, pitting a gang of "native" New Yorkers against those more recently arrived.

Although America is a country of immigrants, we continue to struggle with issues around immigration and migration, which makes W*est Side Story* an important tale for today. (As Sondheim's lyric neatly put it, "Nobody knows in America / Puerto Rico's in America.") The creators of *West Side Story*, although well-intentioned, didn't get everything right; later critics have pointed out lapses into stereotype. (This is true in so many "period pieces" that we put on the stage today, and as always, I look forward to the opportunity to engage in a dialogue about some of the thorny issues presented by the piece, both with my colleagues and with our audience members.)

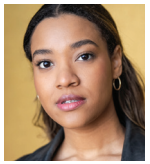
Lapses aside, by putting the tragic cost of two warring tribes center stage, the authors made an important statement about the human tendency to organize ourselves into factions. Especially with the rise of social media, we have all become more tribal in our outlook. I think the story of two warring "tribes" challenges all of us to look at how we define and marginalize "the other." Perhaps we find it easy to engage with people of different cultural backgrounds. But what about differences in education? Religion? Resources? Politics?

Leonard Bernstein scrawled "an out and out plea for racial tolerance" across the first page of his copy of *Romeo and Juliet*. As we approach this piece in 2026, in the midst of a world immigration and refugee crisis, I hope we can make that plea reverberate in a new way. I also hope we can challenge ourselves to think broadly about ways in which we arbitrarily dismiss the experiences and opinions of those who are not like us.

The Real Librettist?

WNO's *West Side Story* retains the original choreography by Jerome Robbins that is considered a landmark of musical theater. As dance critic Gia Kourlas noted in *The New York Times*, "Robbins' choreography — with its searing blend of tension and freedom — gives *West Side Story* its joy and its horror. It springs the events into action. Arthur Laurents wrote the book, but Robbins's choreography is the true libretto."

Meet the Artists



Shereen Pimentel
MARIA

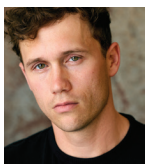
West Side Story (Maria), Broadway revival, Houston Grand Opera; *Titanic* (Caroline Neville), The Ogunquit Playhouse; *The Lion King* (Young Nala), Broadway; *Evita* (Eva Perón), American Repertory Theater, STC; *Cats: The Jellicle Ball* (Jellylorum), Perelman Performing Arts Center (New York); *Into the Woods* (Rapunzel), City Center Encores!; *Camelot* (Guenevere), The Muny (St. Louis); *Ragtime* (Sarah), STAGES St. Louis

Ryan McCartan
TONY

Broadway credits include *The Great Gatsby* (Jay Gatsby), *Wicked* (Fiyero), and Disney's *Frozen* (Hans); Off-Broadway, *Heathers: The Musical* (JD, original cast); *West Side Story* (Tony), Lyric Opera of Chicago; film and television credits include *The Rocky Horror Picture Show: Let's Do the Time Warp Again, Liv and Maddie, Freakish*, *Royal Pains*, *Midnight, Texas*, *Monday Mornings, Last Man Standing*, *The Middle*

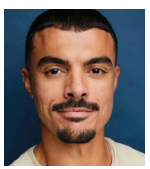
Amanda Castro
ANITA

Dreamgirls, Gypsy (associate choreographer), Broadway revivals; *The House on Mango Street* (choreographer), The Glimmerglass Festival; founding member, Soles of Duende; Urban Bush Women, national and international tours; *Jelly's Last Jam*, New York City Center; *Singin' in the Rain* (Kathy Seldon); *West Side Story* (Anita), LA Opera, The Glimmerglass Festival, Lyric Opera of Chicago; *Il trovatore;* collaborations with Camille A. Brown, Justin Peck, Dormeshia Sumbry-Edwards, and Francesca Zambello



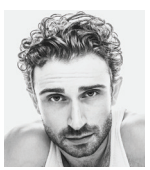
Taylor Harley
RIFF

West Side Story (Riff), international tour; *Peter Pan* (title role), national tour; *Peter and the Starcatcher* (The Boy), *Our Town* (George Gibbs), *The Music Man* (Tommy Djilas), *Into the Woods* (Jack); *West Side Story,* LA Opera, Lyric Opera of Chicago, Houston Grand Opera, Atlanta Opera, Kansas City Lyric Opera, Opera San Jose, North Carolina Theatre, Moonlight Amphitheatre; film and television, *1923, Somewhere in Queens, Bodybag, #likes4lucas, Law & Order: SVU*



Yurel Echezarreta
BERNADO

Morgiane (Ali), *La bohème* (Rodolfo), *Fire Shut Up in My Bones* (Spinner), *La traviata* (Alfredo), *Dead Man Walking* (Howard Boucher), *Guys and Dolls* (Nathan Detroit), *Champion* (Luis Rodrigo), *Falstaff* (Bardolfo), *Hansel and Gretel* (The Witch), *Tosca* (Cavaradossi), *The Mother of Us All* (Jo the Loiterer), *Madama Butterfly* (Pinkerton), *Treemonisha* (Remus), *Die Zauberflöte* (Tamino, Monostatos), *Der fliegende Holländer* (Steuermann), *Manon Lescaut* (Edmondo), *Akhnaten* (Amon High Priest), *Lucia di Lammermoor* (Arturo), *Die Fledermaus* (Dr. Blind)



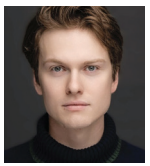
David Prottas
ACTION

New York City Ballet, 10-year tenure; *Carousel*, Broadway; *An American in Paris*, first national tour; *Marie: Dancing Still*, 5th Avenue Theatre; *West Side Story,* North Carolina Theatre, LA Opera; *Fiddler on the Roof*, La Mirada Theater; *A Soldier's Story*, Seattle Opera; film and television credits including *Dr. Odyssey, Etoile, Hocus Pocus 2*

Meet the Artists

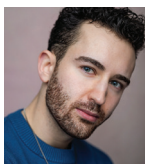
P. Tucker Worley
A-RAB/FIGHT CAPTAIN

West Side Story, LA Opera, Houston Grand Opera, Opera Australia; *Mamma Mia!,* national tour; *A Chorus Line, Joseph and the Amazing Technicolor Dreamcoat, White Christmas, Elf: The Musical,* Arvada Center (Colorado); *Natasha, Pierre & the Great Comet of 1812*, Darlinghurst Theatre Company (Australia); *Million Dollar Quartet*, Rocky Mountain Repertory Theatre



Arcadian Broad
BABY JOHN

Principal dancer, Orlando Ballet; Cincinnati Ballet; Sarasota Ballet; principal dancer, international productions including *Fancy Free, Sinatra Suite, Don Quixote, Romeo and Juliet, Swan Lake, Coppelia*; finalist, *America's Got Talent; Étoile, The Marvelous Mrs. Maisel* (Prime Video); *Tall Girl 2*, (Netflix); *Gypsy, Flashdance, Garden Theatre; West Side Story*, LA Opera; immersive productions of *The Woods,* BalletCollective, and *Romeo and Juliet* Suite, L.A. Dance Projects; assistant director, American Dance Competition International Ballet Competition



Tristan McIntrye
BIG DEAL

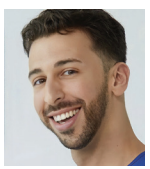
The SpongeBob Musical (Plankton), national tour; *The Outsiders,* La Jolla Playhouse; *West Side Story,* LA Opera; *Footloose,* The REV Theatre Company

Brendan Yeates
DIESEL

Choreographer, director, dance supervisor credits for *MJ The Musical*, first national and Australia tours; *Hamilton*, Australia and international tours; *A (Very) Musical Christmas* (ARIA nomination); *Jesus Christ Superstar*, Goodspeed; *Love Never Dies*, Germany, Japan; *West Side Story*, Handa Opera on Sydney Harbour, Australia, New Zealand; *Kinky Boots*; *Matilda the Musical*; *Natasha, Pierre & the Great Comet of 1812; Disco Wonderland: Dancing 'Til Dawn; So You Think You Can Dance*; *What Not to Wear; Hamilton x Rihanna* (choreography adaptation, Clio Grand Award, Best Viral Video)

Peter Murphy
SNOWBOY

West Side Story, LA Opera; *The Rake's Progress*, *Sunday in the Park with George*, The Glimmerglass Festival; *Piano Men*, *A Christmas Carol*, The Palace Theatres (Manchester, New Hampshire)



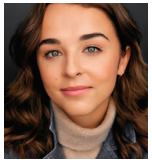
Matthew Liotine
GEE-TAR

Fiddler on the Roof (Sasha); *West Side Story* (Tiger), Houston Grand Opera; Metropolitan Opera ballet company; *Saturday Night Live* (dancer); *A Chorus Line* (Greg), national tour

Meet the Artists

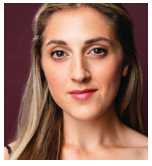
Ethan Zeph
TIGER

Off-Broadway: *David, A New Musical,* AMT Theater; Regional: Arvada Center, City Springs Theatre Company, Coachella Valley Repertory, Gulfshore Playhouse, Lone Tree Arts Center, The Muny (St. Louis), Music Theatre Wichita, Sacramento Music Circus, Theatre Silco; *Dying For Sex* (FX)



Madison Hertel
ANYBODYS

Sunday in the Park with George (movement direction), The Glimmerglass Festival, 2025 International Opera Awards winner, Musical Theatre; *West Side Story* (Anybodys), Teatro Lirico di Cagliari; *Ride the Cyclone* (Jane Doe), The Hangar Theatre; *The Rake's Progress* (assistant choreographer/principal dancer), The Glimmerglass Festival; Daniel Gwirtzman Dance Company (dancer in residence), American Dance Festival; *Inherited by Word of Mouth* (dancer/choreographer), The Kitchen Theatre

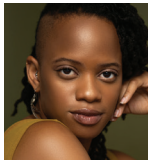


Emily Snouffer
GRAZIELLA / DANCE CAPTAIN

West Side Story (Graziella/dance captain), LA Opera, Houston Grand Opera; *Carousel*; *Oklahoma!* (Dream Laurie); *Bye Bye Birdie*

Cristyn Dang
VELMA

West Side Story, LA Opera; *Rogers: The Musical*, Hyperion Theater; *The Little Mermaid,* regional tour; *The King and I*, *Legally Blonde*, La Mirada Theatre; *Rudolph the Red-Nosed Reindeer*, national tour; dance credits: Los Angeles Jazz Company, performances with KATSEYE, Liza Minnelli, Jordin Sparks, David Archuleta, Bishop Briggs, Killer Burlesque



Rachel Harris
MINNIE

Dancer, choreographer, and director for stage, film, and theater, Metropolitan Opera, Lyric Opera of Chicago, LA Opera, Parsons Dance, Life and Trust immersive theater, NVA & Guests, Traverse City Dance Project, Zeitgeist Dance Theatre, Monica Bill Barnes & Company, and (All)ways Dance Company; 2023 Bessie Award nomination for Outstanding Performer (*Mr. Withers*, Parsons Dance); Carmel Dance Festival Choreography Fellow

Leah Suskind
CLARICE

BFA in dance, summa cum laude, NYU Tisch School of the Arts; GibneyPro Training Program; Jon Lehrer Dance Company

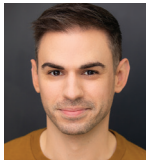
Meet the Artists

Omar David Caraballo
PEPE

West Side Story, Houston Grand Opera; *Chicago* (Detective Fogarty/Ensemble), all-Spanish production, Puerto Rico; *A Chorus Line* (Mike); *Matilda the Musical* (Rudolpho); collaborations with artists including Ozuna and Yandel

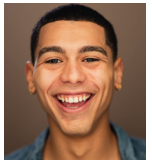
Julio Catano-Yee
CHINO

West Side Story (Chino), *The Addams Family* (Ancestor), national and international tours; *Nixon in China*, *Romeo and Juliet*, *Salome,* San Diego Opera; *Sunset Boulevard*, Kennedy Center; *Camelot*, Shakespeare Theatre Company; *Anything Goes*, Arena Stage; *Jerome Robbins' Broadway*, Theatre Under the Stars (Houston); *Kiss My Aztec!*, La Jolla Playhouse; *West Side Story,* Barrington Stage Company; television credits, *The Marvelous Mrs. Maisel*, *Pitch*, *Animal Kingdom*



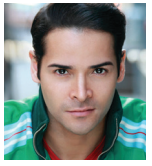
Thomas Ortiz
INDIO

Hairspray, 42nd Street, Mary Poppins, *On Your Feet!*, Drury Lane Theatre; *Singin' in the Rain*, *Damn Yankees*, Marriott Theatre; *Grease*, Paramount Theatre; *The Pajama Game*, Theatre at the Center; *A Funny Thing Happened on the Way to the Forum*, Shakespeare Theatre Company; *Dames at Sea*, Bucks County Playhouse; Chet Walker's Walkerdance; Giordano Dance Chicago (second company)



Dan Follett
LUIS

New York City-based dancer, singer, and actor; *CATS: The Jellicle Ball* (costume design work); *Newsies*, Arizona Broadway Theatre; *Matilda the Musical*, Cape Fear Regional Theatre; *Everybody's Talking About Jamie,* Weathervane Theatre



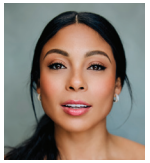
Waldemar Quiñones-Villanueve
ANXIOUS

West Side Story, Broadway, international tour; *Zorba*, City Center Encores!; *Man of La Mancha,* Barrington Stage; *Billy Elliot*, Maltz Jupiter Theater; *Priscilla Queen of the Desert*, Fiddlehead Theatre Company; *Jerome Robbins' Broadway*, Theater Under the Stars (Houston); *Seven Brides for Seven Brothers*, The Muny (St. Louis); Metropolitan Opera, Houston Grand Opera, Opera de Puerto Rico, Ballet Concierto de Puerto Rico, Ballets de San Juan, Ballet Hispanico

Edgar Cavazos
NIBBLES

Man of La Mancha, Maltz Jupiter Theater; *West Side Story*, Houston Grand Opera; *Evita, Into the Woods,* City Center Encores!; *Aida,* Metropolitan Opera; *Comfort Women: A New Musical*; *Jesus Christ Superstar*; regional credits, *On Your Feet!, Evita, In the Heights, West Side Story, Jesus Christ Superstar*

Meet the Artists

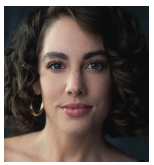


Daniella Castoria
ROSALIA

West Side Story (Rosalia), LA Opera, (Anita), Kalamazoo Symphony Orchestra, Gulf Coast Symphony, Surflight Theatre, LA Opera (select performances); *A Chorus Line* (Diana Morales); *Saturday Night Fever* (Annette); *Xanadu* (Erato)

Rachel Josefina
FRANCISCA

West Side Story (Francisca), LA Opera; *On Your Feet!*, Paper MIll Playhouse; *In the Heights*, La Mirada Theatre; *42nd Street*, Riverside Theatre

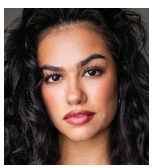


Maria Cristina Posada Slye
CONSUELO

Evita (Mistress), City Center Encores!; *Americano*, Off-Broadway; *Hello, Dolly!*, *The Bodyguard Musical*, *Ghost the Musical*, *Elf*, national tours; *Bye Bye Birdie*, *Sunset Boulevard,* Kennedy Center; *West Side Story* (Anita), Maine State Music Theatre, Virginia Repertory Theatre, Florida Repertory Theatre; *Jesus Christ Superstar*, The Muny (St. Louis); *The Bodyguard Musical*, Paper Mill Playhouse; *A Chorus Line* (Diana Morales), Engeman Theater (Northport, NY); *Evita* (ensemble, Eva, Mistress understudy), American Repertory Theatre, STC

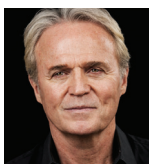
Jordyn Waldo
TERESITA

BFA in dance performance, Chapman University; national and international festivals, commercials, and live works, including brands such as Hyatt, Cocomelon, Nickelodeon, and the Novartis Super Bowl commercial



Erin Gonzalez
ESTELLA

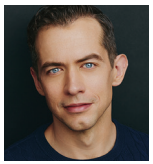
Ballet Hispanico; *Frozen*, Paper Mill Playhouse; *West Side Story*, LA Opera, Maine State Music Theatre, 5Star Theatricals; *Anastasia*, Fulton Theatre, Maine State Music Theatre; Olivia Rodrigo's "Brutal" video; Loot, Apple TV



Wynn Harmon
DOC

Porgy and Bess, Broadway, *Live from Lincoln Center*; *Candide, West Side Story, The Music Man*, France, Sardinia, Oman; *The Lucky One*, Mint Theater, Off-Broadway; *Billie Jean,* Chicago Shakespeare Festival; *Love All,* La Jolla Playhouse; *Possessing Harriet,* Syracuse Stage; *The Constant Wife*, plus ten Shakespeares, The Old Globe; *Candide, Show Boat, Lost in the Stars*, Kennedy Center; *Love's Labour's Lost, The Alchemist,* Shakespeare Theatre Company; *A Moon for the Misbegotten,* Long Wharf Theatre, Hartford Stage, Alley Theatre; *The Heidi Chronicles*, Arena Stage; *The Music Man, Lost in the Stars, Carousel, Camelot, Ariadne in Naxos,* The Glimmerglass Festival

Meet the Artists

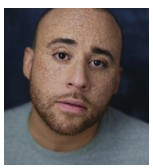


Zachary Owen
LT. SCHRANK

I Am a Camera (Christopher Isherwood), Porchlight Theatre; *West Side Story, Frida, The Atlanta Opera; Roméo et Juliette*, Pensacola Opera; *The Marriage of Figaro,* Kentucky Opera; *The Cunning Little Vixen, West Side Story,* The Glimmerglass Festival; *Il barbiere di Siviglia Opera,* Santa Barbara

Ahmad Kamal
OFFICER KRUPKE

Sumo (Lucille Lortel, Dorian Award nominations, Best Featured Actor), The Public Theater; *As You Like It*, Folger Theatre; *Guys & Dolls, Babbitt, Everybody, Richard III, STC; Holiday*, Arena Stage; *Gloria* (Helen Hayes Nomination, Best Supporting Actor), *Kiss,* Woolly Mammoth Theatre Company; *The Return, Pilgrims Musa & Sheri in the New World,* Mosaic Theater Company; *4,380 Nights,* Signature Theatre



Calvin McCullough
GLAD HAND

Guys And Dolls (Benny Southstreet), *Peter Pan and Wendy* (Noodler), Shakespeare Theatre Company; *Beautiful: The Carole King Musical* (Barry Mann), *Kinky Boots* (Harry), *AD-16, Elf, South Pacific, Carmey,* Olney Theatre Center; *Next to Normal* (Dr. Madden/Dan, understudy), Round House Theatre; *Snow Child,* Arena Stage; *Jesus Christ Superstar, Freaky Friday,* Signature Theatre

Chadwick Balen
SWING

BFA Dance, NYU Tisch School of the Arts; Ballet Hispanico 2; Step One Dance Company; NBCUniversal upfronts; CNN New Year's Eve Live

Meet the Creative Team

Marin Alsop
CONDUCTOR

WNO History: *American Rhapsody*, 2024-2025; *Sophie's Choice*, 2006--2007
Past: Current artistic director and chief conductor, Polish National Radio Symphony Orchestral; principal guest conductor, Philharmonia Orchestra; principal guest conductor, The Philadelphia Orchestra; chief conductor, Ravinia Festival; 2025 Golden Baton Award, League of American Orchestras; first and only conductor to receive a MacArthur Fellowship; 2025–2026 Carnegie Hall *Perspectives* artist

James Lowe
CONDUCTOR

WNO History: *Songbird*, 2023–2024
Past: *Guys and Dolls*, Shakespeare Theatre Company; *Der Silbersee*, Chicago Opera Theater; *The Music of Elton John*, Dolly Parton's *Threads: My Songs in Symphony*, The Phoenix Symphony; *A Night of Mellon Collie and Infinite Sadness* (conductor/arranger), Lyric Opera of Chicago; *Sweeney Todd*, Illinois Philharmonic Orchestra; *Rent*, *La bohème*, *Candide,* The Atlanta Opera; *Il barbiere di Siviglia*, *The Sound of Music*, Lyric Opera of Kansas City; *El Milagro del Recuerdo*, San Diego Opera

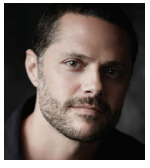
Meet the Creative Team

Francesca Zambello
DIRECTOR

WNO History: As artistic director of Washington National Opera since 2012, Francesca Zambello has directed more than 30 WNO operas; in the spring of 2016, she directed WNO's first-ever complete cycle of *The Ring of the Nibelung*.
Past: Artistic and General Director, Emerita of The Glimmerglass Festival in Central New York; she has directed at major opera houses and festivals all over the world.

Eric Sean Fogel
ASSOCIATE DIRECTOR

WNO History: *The Crucible* (original choreography), 2025–2026; *Porgy and Bess*, 2024–2025; *Songbird*, 2023–2024; *Samson and Delilah, Don Giovanni*, 2019–2020; *The Lion, the Unicorn, and Me*, 2018–2019; *The Little Prince, Candide*, 2017–2018; *Florencia en el Amazonas*, 2014–2015; *The Lion, the Unicorn, and Me, The Force of Destiny*, 2013–2014; *Show Boat*, 2012–2013
Past: Head of stage movement and choreography, The Glimmerglass Festival; guest stage director, Metropolitan Opera; director: *The Rake's Progress*, The Glimmerglass Festival; *Il barbiere di Siviglia*, Opera Theatre of Saint Louis; *West Side Story*, Sydney Opera on the Harbour, Teatro Lirico di Cagliari; recent choreography credits: *Tannhäuser, The Sound of Music*, Houston Grand Opera; *Klangwolke*, Linz, Austria; *Florencia en el Amazonas*, Lyric Opera of Chicago



Joshua Bergasse
CHOREOGRAPHER

WNO History: WNO debut
Past: *On the Town* (Tony nomination, Fred Astaire Award), Broadway revival; *Smash* (choregrapher, Emmy Award), NBC; *Charlie and the Chocolate Factory, Gigi*, Broadway revival; *Smokey Joe's Cafe* (director/choreographer); *Sweet Charity* starring Sutton Foster (Chita Rivera Award); *I Married An Angel*, City Center Encores!; *Bomb-itty of Errors*, *Cagney*, Off-Broadway; *So You Think You Can Dance*, Fox; Marvel's *Hawkeye*, Disney+; *Jessica Jones*, Netflix; feature film *Grown Ups 2*; *Monsterland*, Hulu; *A Capitol Fourth, Sinatra: Voice for a Century;* Kennedy Center 50th Anniversary Concert, PBS

Kiira Schmidt Carper
ASSOCIATE CHOREOGRAPHER

WNO History: WNO debut
Past: Broadway performances including *Follies, Anything Goes, The Mystery of Edwin Drood, Irving Berlin's White Christmas; No, No, Nanette and Stairway to Paradise,* City Center Encores!; tours including *Fame The Musical, Crazy for You, A Chorus Line*; Edinburgh Fringe Festival; Broadway Asia's *Real to Reel: The Movies Musical,* Beijing; Linzer Klangwolke 2023, Austria; *West Side Story* (recreation of Jerome Robbins choreography, with Joshua Bergasse), Opera Australia (revival choreographer), Teatro Lirico di Cagliari, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Barrington Stage, North Carolina Theater, Fulton Theatre (associate choreographer), 50th Anniversary flash mob, Times Square; *Smash* (associate choreographer), NBC; co-head of Musical Theatre, Texas State University

Meet the Creative Team

Peter J. Davison
SCENIC DESIGNER

WNO History: *Porgy and Bess*, 2024–2025, 2009–2010, 2005–2006; *La traviata*, 2018–2019; *The Force of Destiny*, 2013–2014; *Show Boat,* 2012–2013; *Die Walküre*, 2003–2004; *Fidelio*, 2002–2003
Past: *Le nozze di Figaro, Die Gezeichneten, Falstaff, Die schweigsame Frau, Capriccio, Der Rosenkavalier, Carmen, Maria Stuarda, Anna Bolena, Káťa Kabanová, Mitridate, re di Ponto, Manon Lescaut, The Rake's Progress, Cyrano de Bergerac, The Queen of Spades, Guillaume Tell, La bohème, La Rondine*; Medea (Tony nomination, Drama Desk and Olivier awards)

Jessica Jahn
COSTUME DESIGNER

WNO History: *Blue*, *The Passion of Mary Caldwell Dawson*, 2022–2023; *Dead Man Walking*, 2016–2017
Past: *Rigoletto*, LA Opera, Atlanta Opera; *Loving vs. Virginia*, Virginia Opera; *Fidelio*, Canadian Opera Company, San Francisco Opera; *West Side Story*, Lyric Opera of Chicago; *Orfeo ed Euridice*, San Francisco Opera; *Castor and Patience*, Cincinnati Opera; *West Side Story*, Teatro Lirico di Caligari; *The Magic Flute*, Opera Theatre of Saint Louis; *La bohème*, Detroit Opera; *Blue*, Seattle Opera; *Snowy Day*, Houston Grand Opera, among numerous others

A.J. Guban
LIGHTING DESIGNER

WNO History: More than 70 productions, including *The Little Prince*, 2025–2026; *Porgy & Bess, Gods & Mortals, Macbeth*, 2024–2025; *La bohème*, 2022–2023; *Il trovatore, The Passion of Mary Cardwell Dawson*, 2022–2023; *Come Home: A Celebration of Return*, 2021–2022; *Taking Up Serpents*, 2019–2020; *Proving Up*, 2018–2019; *The Dictator's Wife*, 2017–2018; WNO Galas 2017–2021; American Opera Initiative, 2016–2025, *Better Gods, Don Giovanni*, 2016–2017; *Penny*, 2015–2016
Past: *Goldilocks and the Three Dinosaurs*, National Symphony Orchestra; Kennedy Center 50th Anniversary Concert on PBS; *The Turn of the Screw*, Opera Cleveland; *Silvain*, Opera Lafayette; *A Tale of Two Cities*, Synetic Theater; *Champion*, Opéra de Montréal, New Orleans Opera; *La traviata*, The Atlanta Opera, Lyric Opera of Kansas City, Seattle Opera; *West Side Story*, Teatro di Cagliari

Mark McCullough
ORIGINAL LIGHTING DESIGNER

WNO History: The longtime WNO collaborator, who died in December 2025, designed lighting for more than 40 productions including *Porgy & Bess, 2024–2025; The Lion, the Unicorn, and Me, 2023–2024, 2013–2014; Elektra, 2022–2023; Così fan tutte, Written in Stone, 2021–2022; Aida, 2017–2018;* and *The Marriage of Figaro, 2016–2017.* He also designed lighting for productions at the Metropolitan Opera, Teatro alla Scala, Teatro Real in Madrid, Royal Opera House, Opera national du Rhin, Opera North, The Dallas Opera, Opera de Montreal, The Glimmerglass Festival, San Francisco Opera, Lyric Opera of Chicago, New York City Opera, and Seattle Opera.

Andrew Harper
SOUND DESIGNER

WNO History: *The Passion of Mary Cardwell Dawson,* 2022–2023; *Written in Stone,* 2021–2022
Past: *West Side Story,* Los Angeles Opera; *Silent Night, Porgy and Bess, West Side Story, The Sound of Music, El Milagro del Recuerdo, The Phoenix, Der fliegende Holländer, Cruzar la Cara de la Luna, The House Without a Christmas Tree, It's a Wonderful Life, Carousel, Sweeney Todd, A Coffin in Egypt, A Little Night Music,* Houston Grand Opera; *Cruzar la Cara de la Luna,* New York City Opera; *West Side Story,* The Atlanta Opera; *West Side Story, The Sound of Music,* Lyric Opera of Kansas City; *The Magic Flute, Songbird, Il trovatore, The Passion of Mary Cardwell Dawson,* The Glimmerglass Festival; *Guys and Dolls,* Shakespeare Theatre Company; *In the Heights, Frozen, Newsies, Rent, South Pacific, Seussical,* Theatre Under the Stars (Houston)

Thank You to our Community Ticket Program Underwriter

MARS

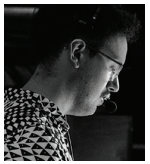
In loving memory of
Mark McCullough, Lighting Designer

SEPTEMBER 13, 1963 - DECEMBER 31, 2025

For the past 23 years, Mark McCullough's lighting designs have played a starring role in over 40 productions at Washington National Opera. Mark's beautiful designs transported audiences to distant lands and other worlds. For *The Ring Cycle*, Mark dramatically shaped the lighting department, building a state-of-the-art operation defined by cutting-edge equipment, exceptional talent, and a culture of precision, collaboration, and artistic excellence. Mark's creative legacy is very much alive as his productions of *West Side Story, Porgy and Bess, Candide, Aida*, and *The Ring Cycle* continue to be remounted by companies around the world. With gratitude and admiration, we honor Mark's extraordinary career as a Lighting Designer with Washington National Opera.

West Side Story | Porgy and Bess | The Lion, the Unicorn, and Me | Elektra | Written in Stone | Così fan tutte | La Traviata | The Barber of Seville | Candide | Aida | The Little Prince | The Marriage of Figaro | The Ring Cycle: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung | The Daughter of the Regiment | Florencia in the Amazon | Carmen | Dialogues of the Carmelites | The Force of Destiny | Anna Bolena | Show Boat | Nabucco | Werther | Rigoletto | Salome | Hamlet | Fidelio

Production Team



Dustin Z West
STAGE MANAGER

WNO History: *Aida*, 2025–2026; *Fidelio, Porgy and Bess*, 2024–2025; *Grounded, Songbird* (assistant stage manager), *Turandot*, 2023–2024; *Elektra, The Passion of Mary Cardwell Dawson* (assistant director), 2022–2023
Past: *Guys and Dolls,* Shakespeare Theatre Company; *Sunday in the Park with George, Elizabeth Cree, La bohème, The Sound of Music, il barbiere di Siviglia, Scalia/Ginsburg,* The Glimmerglass Festival; *Dialogues des Carmélites, The Turn of the Screw, Suor Angelica, Gianni Schicchi,* Juilliard; *West Side Story,* Teatro Lirico di Cagliari; *Fidelio,* Heartbeat Opera; *Portrait and a Dream,* Contemporaneous; *The Ghosts of Versailles,* Royal Opera de Versailles; *REV. 23,* Prototype; *JoAnne Akalaitis' Bad News!,* NYU Skirball; *Messiaen's Quatuor pour la fin du temps,* Baryshinikov Arts Center/Da Camera; *Jules Verne: From Earth to the Moon,* Brooklyn Academy of Music

Joshua R. Horowitz
ASSISTANT DIRECTOR

WNO History: *Porgy and Bess,* 2024–2025; *Romeo and Juliet*, 2023–2024; *Blue*, 2022–2023; *Written in Stone,* 2021–2022; *La traviata,* 2018–2019
Past: Director: *Il barbiere di Siviglia,* Cincinnati Opera; *Journey to Valhalla*, Lyric Opera of Kansas City; *Rumplestiltskin and the Unloveable Children,* The Glimmerglass Festival. Associate director, *Porgy and Bess*, Houston Grand Opera; *La traviata,* Lyric Opera of Kansas City, Seattle Opera; *Madama Butterfly, Il barbiere di Siviglia,* North Carolina Opera. Assistant director: *Aida, Florencia en el Amazonas*, Houston Grand Opera; *Fiddler on the Roof,* Cincinnati Opera; *Tosca, Carmen*, Lyric Opera of Kansas City; *La Calisto, Romeo and Juliet, La traviata, Il barbiere di Siviglia, Porgy and Bess,* The Glimmerglass Festival; *The Magic Flute,* Seattle Opera.

Tracy D. Hofmann
Steven Bubniak
Diane Lin▲
ASSISTANT STAGE MANAGERS

Miranda Lee
PRODUCTION ASSISTANT

Lynly Saunders
ASSOCIATE COSTUME DESIGNER

Isabel Martin
SURTITLES OPERATOR

Sierra Young
FIGHT/INTIMACY COORDINATOR

BODY DYNAMICS INC
PHYSICAL THERAPISTS

Lorena Bradford
AUDIO DESCRIPTOR

Paul Callahan
ASSISTANT LIGHTING DESIGNER

Catherine Girardi
ASSISTANT LIGHTING DESIGNER, SPOTS

Shane Angus
HEAD CARPENTER

Robert Palmer
Scott Jenkins
ASSISTANT CARPENTERS

Anne Marie Mountjoy
HEAD ELECTRICIAN

Ian Millholland
Dustin Dunsmore
ASSISTANT ELECTRICIANS

Ben Large
HEAD OF PROPERTIES

Matt Wooden
ASSISTANT, PROPERTIES

Dave Crook
HEAD OF SOUND

Wendy Cassidy
ASSISTANT SOUND

Elyssa Kohen
AUDIO ENGINEER

Leigh Dewitte
Rachel Heney
Mel Mader
Isabel McLane
Rebecca Silva
Elle Sullivan
Margaret Warner
PRODUCTION OFFICE ASSISTANTS

▲ Washington National Opera AGMA Production staff member with 10 or more years of service

Leonard Bernstein

Leonard Bernstein was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to *The Birds*, and directed and performed in Marc Blitzstein's *The Cradle Will Rock*. Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant.

Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945 he was appointed Music Director of the City Symphony of New York, a post he held until 1947. After Serge Koussevitzky died in 1951, Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years. In 1951 he married the Chilean actress and pianist Felicia Montealegre. He was also visiting music professor and head of the Creative Arts Festivals at Brandeis University in the early 1950s.

Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

Bernstein traveled the world as a conductor. Immediately after World War II, in 1946, he conducted in London and at the International Music Festival in Prague. In 1947 he conducted in Tel Aviv, beginning a relationship with Israel that lasted until his death. In 1953, Bernstein was the first American to conduct opera at the Teatro alla Scala in Milan: Cherubini's *Medea* with Maria Callas.

Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. As a young pianist, Bernstein performed Copland's *Piano Variations* so often he considered the composition his trademark. Bernstein programmed and recorded nearly all of the Copland orchestral works —many of them twice. He devoted several televised New York Philharmonic Young People's Concerts to Copland, and gave the premiere of Copland's *Connotations*, commissioned for the opening of Philharmonic Hall (now David Geffen Hall) at Lincoln Center in 1962.

Inspired by his Jewish heritage, Bernstein completed his first large-scale work: Symphony No. 1, *Jeremiah* (1943). The piece was first performed with the Pittsburgh Symphony Orchestra in 1944, conducted by the composer, and received the New York Music Critics' Award. Koussevitzky premiered Bernstein's Symphony No. 2, *The Age of Anxiety,* with the Boston Symphony Orchestra, Bernstein as piano soloist. His Symphony No. 3, *Kaddish*, composed in 1963, was premiered by the Israel Philharmonic Orchestra. *Kaddish* is dedicated "To the Beloved Memory of John F. Kennedy."

Other major compositions by Bernstein include *Prelude, Fugue and Riffs*, for solo clarinet and jazz ensemble (1949); Serenade, for violin, strings and percussion, (1954); Symphonic Dances from *West Side Story*, (1960); *Chichester Psalm* for chorus, boy soprano, and orchestra (1965); Mass: A Theater Piece for Singers, Players and Dancers, commissioned for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C., and first produced there in 1971; *Songfest*, a song cycle for six singers and orchestra (1977); *Divertimento*, for orchestra (1980); *Halil*, for solo flute and small orchestra (1981); *Touches*, for solo piano (1981); *Missa Brevis,* for singers and percussion (1988); *Thirteen Anniversaries* for solo piano (1988); Concerto for Orchestra: *Jubilee Games*, (1989); and *Arias and Barcarolles,* for two singers and piano duet (1988).

Bernstein also wrote a one-act opera, *Trouble in Tahiti,* in 1952, and its sequel, the three-act opera, *A Quiet Place* in 1983. He collaborated with choreographer Jerome Robbins on three major ballets: *Fancy Free* (1944) and *Facsimile* (1946) for the American Ballet Theatre; and *Dybbuk* (1975) for the New York City Ballet. He composed the score for the award-winning movie *On the Waterfront* (1954) and incidental music for two Broadway plays: *Peter Pan* (1950) and *The Lark* (1955).

Bernstein contributed substantially to the Broadway musical stage. He collaborated with Betty Comden and Adolph Green on *On The Town* (1944) and *Wonderful Town* (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote *Candide* (1956). Other versions of *Candide* were written in association with Hugh Wheeler, Stephen Sondheim, et al. In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical *West Side Story*, also made into the Academy Award-winning film. In 1976 Bernstein and Alan Jay Lerner wrote *1600 Pennsylvania Avenue.*

In 1985 the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime

Achievement Grammy Award. He won 11 Emmy Awards in his career. His televised concert and lecture series started with the *Omnibus* program in 1954, followed by the extraordinary New York Philharmonic Young People's Concerts in 1958 that extended over 14 seasons. Among his many appearances on the PBS series *Great Performances* was the 11-part acclaimed *Bernstein's Beethoven*. In 1989, Bernstein and others commemorated the 1939 invasion of Poland in a worldwide telecast from Warsaw.

Bernstein's writings were published in *The Joy of Music* (1959), *Leonard Bernstein's Young People's Concerts* (1961), *The Infinite Variety of Music* (1966), and *Findings* (1982). Each has been widely translated. He gave six lectures at Harvard University in 1972–1973 as the Charles Eliot Norton Professor of Poetry. These lectures were subsequently published and televised as *The Unanswered Question*.

Bernstein always rejoiced in opportunities to teach young musicians. His master classes at Tanglewood were famous. He was instrumental in founding the Los Angeles Philharmonic Institute in 1982. He helped create a world-class training orchestra at the Schleswig-Holstein Music Festival. He founded the Pacific Music Festival in Sapporo, Japan. Modeled after Tanglewood, this international festival was the first of its kind in Asia and continues to this day.

Bernstein received many honors. He was elected in 1981 to the American Academy of Arts and Letters, which gave him a Gold Medal. The National Fellowship Award in 1985 applauded his life-long support of humanitarian causes. He received the MacDowell Colony's Gold Medal; medals from the Beethoven Society and the Mahler Gesellschaft; the Handel Medallion, New York City's highest honor for the arts; a Tony award (1969) for Distinguished Achievement in the Theater; and dozens of honorary degrees and awards from colleges and universities. He was presented ceremonial keys to the cities of Oslo, Vienna, Bersheeva and the village of Bernstein, Austria, among others. National honors came from Italy, Israel, Mexico, Denmark, Germany (the Great Merit Cross), and France (Chevalier, Officer and Commandeur of the Legion d'Honneur). He received the Kennedy Center Honors in 1980.

World peace was a particular concern of Bernstein. Speaking at Johns Hopkins University in 1980 and the Cathedral of St. John the Divine in New York in 1983, he described his vision of global harmony. His *Journey for Peace* tour to Athens and Hiroshima with the European Community Orchestra in 1985, commemorated the 40th anniversary of the atom bomb. In December 1989, Bernstein conducted the historic Berlin Celebration Concerts on both sides of the Berlin Wall, as it was being dismantled. The concerts were unprecedented gestures of cooperation, the musicians representing the former East Germany, West Germany, and the four powers that had partitioned Berlin after World War II.

In 1990, Bernstein received the Praemium Imperiale, an international prize created in 1988 by the Japan Arts Association and awarded for lifetime achievement in the arts. Bernstein used the $100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund, Inc. before his death on October 14, 1990.

Bernstein was the father of three children — Jamie, Alexander, and Nina — and the grandfather of four: Francisca, Evan, Anya and Anna.

Jerome Robbins

Jerome Robbins is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies and television. Although he began as a modern dancer, his start on Broadway was as a chorus dancer before joining the corps de ballet of American Ballet Theatre in 1939, where he went on to dance principal roles in the works of Fokine, Tudor, Massine, Balanchine, Lichine, and de Mille. His first ballet, *Fancy Free* (1944) for ABT, still in many repertoires, celebrated its 50th birthday on April 18, 1994. While embarking on his career in the theater, Robbins simultaneously created ballets for New York City Ballet, which he joined in 1949, and became an Associate Artistic Director with George Balanchine. Robbins directed for television and film as well, with his co-direction and choreography of *West Side Story* winning him two Academy Awards. After his Broadway triumph with *Fiddler On the Roof* in 1964, Robbins continued creating ballets for New York City Ballet. He shared the position of Ballet Master in Chief with Peter Martins until 1989. He created more than 60 ballets, including *Afternoon of a Faun* (1953), *The Concert* (1956), *Les Noces* (1965), *Dances at a Gathering* (1969), *In the Night* (1970), *In G Major* (1975), *Other Dances* (1976), *Glass Pieces* (1983) and *Ives Songs* (1989), which are in the repertories of the New York City Ballet, the Ballet de l'Opera de Paris and major dance companies throughout the world. His most recent ballets include *A Suite of Dances* with Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story* Suite (1995) and *Brandenburg* (1996) all of which premiered at New York City Ballet. In addition to his two Academy Awards, Robbins' awards and citations include four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors Guild Award and the New York Drama Critics Circle Award. Robbins was a 1981 Kennedy Center Honors Recipient, was awarded the Commandeur de L'Order des Arts et des Lettres, was an honorary member of the American Academy and Institute of Arts and Letters, and was awarded a National Medal of Arts as well as the Governor's Arts Awards by the New York State Council on the Arts. Some of his Broadway shows include *On the Town, Billion Dollar Baby, High Button*

Author Bios

Shoes, West Side Story, The King and I, Gypsy, Peter Pan, Miss Liberty, Call Me Madam and *Fiddler on the Roof*. In 1989, Jerome Robbins's Broadway won six Tony Awards, including Best Musical and Best Director. He was most awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur. Jerome Robbins passed away in 1998.

Arthur Laurents

An award-winning playwright, screenwriter, librettist, director and producer, Arthur Laurents created the librettos of many Broadway shows including *Gypsy, Anyone Can Whistle, Do I Hear A Waltz?, Hallelujah, Baby!* and *Nick & Nora.* He wrote the screenplays for *The Snake Pit, Anna Lucasta, Anastasia, Bonjour Tristesse, The Way We Were and The Turning Point.* He also wrote the plays *Home Of The Brave, The Time of the Cuckoos,* and *A Clearing in the Woods.* He directed *I Can Get It For You Wholesale, Anyone Can Whistle, Gypsy, La Cage Aux Folles, Birds Of Paradise* and *Nick & Nora.*

Stephen Sondheim

Stephen Sondheim (1930-2021) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994), *Road Show* (2008) and *Here We Are* (2023), as well as the lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). *Side By Side By Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), Putting It Together (1993/99), *Moving On* (2001), *Sondheim on Sondheim* (2010) and *Old Friends* (2023) are anthologies of his work as composer and lyricist. For films, he composed the scores of Stavisky (1974), co-composed the score for Reds (1981), and wrote songs for Dick Tracy (1990). He wrote songs for the television production Evening Primrose (1966), co-authored the film *The Last of Sheila* (1973) and the play *Getting Away With Murder* (1996) and provided incidental music for the plays *The Girls of Summer* (1956), *Invitation to a March* (1961), *Twigs* (1971) and *The Enclave* (1973).

He won the Tony Award for Best Score for *Company, Follies, A Little Night Music, Sweeney Todd, Into the Woods*, and *Passion,* all of which won the New York Drama Critics' Circle Award, as did *Pacific Overtures* and *Sunday in the Park with George*, the latter also receiving the Pulitzer Prize for Drama (1985).

Stephen Sondheim was born and raised in New York City. He graduated from Williams College, winning the Hutchinson Prize for Music Composition, after which he studied theory and composition with Milton Babbitt. He served on the Council of the Dramatists Guild, the national association of playwrights, composers and lyricists, and served as its president from 1973 to 1981. In 1983 he was elected to the American Academy of Arts and Letters and in 1990 was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was awarded the Kennedy Center Honors in 1993, the National Medal of Arts in 1996, the MacDowell Medal in 2013 and the Presidential Medal of Freedom in 2015. His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made a Hat* (2011).

In 2010 Broadway's Henry Miller Theatre was renamed in his honor, and in 2019 he became the first living artist to have a theater named in his honor on Shaftesbury Avenue when the refurbished Queen's Theatre in London's West End was renamed the Sondheim Theatre to commemorate his 90th birthday, by Sir Cameron Mackintosh.

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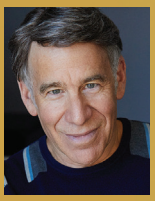

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